NATIONAL FOLK DANCE FESTIVAL, 1961

By

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THIS year folk dance parties from Andhra Pradesh, Assam, Bihar, Gujerat, Himachal Pradesh, Jammu & Kashmir, Madhya Pradesh, Maharashtra, Manipur, Mysore, N.H.T.A., N.E.F.A., Orissa, Punjab, Rajasthan, Uttar Pradesh and West Bengal participated in the Folk Dance Festival held as necessary adjuncts to the celebration of the Republic Day at New Delhi.

The Festival was scheduled to be held for two days, *viz.*, on January 27 and 28. Fourteen items were performed on the first day, but, on the next day, due to rains, only four dance numbers could be completed. Owing to persistent inclement weather the further programme had to be cancelled. It was announced that the programme of the 28th of January would be performed on the 31st, but it could not be done again owing to the persistent inclement weather.

The Prime Minister presented the Sangeet Natak Akademi running trophy and runners-up prizes to the successful competitors at his residence on February 1.

The Bihar contingent, made up of members of the Oraon tribe, received the trophy for its "Karma Jadura" dances, which were adjudged to be the best by a panel of judges formed for the purpose. Individual performers of the troupe were given souvenirs. Runners-up prizes (Shields) were given to four other contingents, Assam for "Habajani", Gujerat for "Dandia Ras", Madhya Pradesh for "Gendi" (Stilt dance) and Orissa for "Chadaya". Besides the runners-up prize, Madhya Pradesh was given a replica of the trophy which it had won in the last year's competition. A silver cup was given as a special prize, to the Mysore folk dancers for their item "Bolakat".

On the first day the following fourteen dances were exhibited : *Kud* by Jammu & Kashmir, *Terilopfukle* by Naga Hills and Tuensang Area, *Bolakat* by Mysore, *Gher-Ghumer* by Rajasthan, *Dandia Ras* by Gujerat, *Shabroo, Khar and Jogshan* by Himachal Pradesh, *Stilt* dance by Madhya Pradesh, *Pungchalom* by Manipur, *Fishermen's* dance by Maharashtra, *Bamboo* Dance by Assam, *Augri Hanggel Chongba* by Manipur, *Banjara* by Andhra Pradesh, *Karma-Jadura* by Bihar and *Chadaya* by Orissa.

On the second day, *Pungcholam* by Manipur was repeated. The other three items which were performed were *Habajani* by Assam, *Ras Saina* by Uttar Pradesh and *Adi Gallong* by North-East Frontier Agency.

The two States, *viz.*, Punjab and West Bengal scheduled for January 28 to give performances of their contingents, could not get the opportunity to do so due to rains although they exhibited their items on the 23rd of January when a press show was held. Their items were *Jhumer* and *Bratachari* (*Gajan*) respectively.

Description of Dances

Kud :—Kud is one of the most popular dances of Jammu. It is normally performed during the harvest season. So the movements of the dance carry the atmosphere of joy and freshness. The dance is prevalent in the districts of Udhampur and Doda. This particular item was performed by twentyone members, all males. They were from Udhampur district and belonged to the 'Dogra tribe'. They put on tight *pyjamas, khilqas patkans* and turbans. Peacock feathers were attached on the turbans of the dancers. The dance

had three phases. The item began with slow steps, one step forward with light jumps. The dancers were holding a kerchief each and waiving it in the air. Sometimes both the hands were raised high above the heads. While bringing the hands down and towards the sides they were crossed in front. The dancers formed a circle facing outward, sat down, yelled—*Ho, Ho, Ha, Ha*—got up and danced, raising the legs alternately. After eight beats they clapped, and formed a row of twos, and danced in a circle. At intervals a man whistled. They made their exit with easy stepping and slight jumping. The dance began with slow steps, but became very vigorous towards the end. The orchestra consisted of a big Dholak. The Dholak player was playing with a stick. There were flutes, trumpets and a big cymbal.

Terilopfukle:—The Chakesang Nagas of the Naga Hills Tuensang Area, hailing from Zulhani village, performed the dance of victory known as Terilopfukle. This dance was originally used to be performed by Naga warriors returning victorious to their villages, now it is held after harvest. Befitting the occasion, the dancers dress themselves in their ceremonial best and dance with joy and gusto. In the accompanying song the victorious battles fought by their two great warriors of the past are recounted.

The male dancers enter the arena each holding a "Da" like dagger in the left hand. They jump and yell—"Oah, Oh"—and run in a circle. The dance stepping is 1—2—3. Sometimes they bend their legs from knee and raise them backwards and then jump lightly. They keep their daggers on the ground, hold each other's hands, make movements sideways and slither in a circle. Leaving the daggers they take spears and raising them up jump and run. They imitate offensive and defensive movements in two rows facing each other, one row attacking and the other retreating and *vice versa*. They then dance in two rows and exit.

This item was followed by another one, in which the girls also participated. This dance was performed with the accompaniment of chorus singing and a small drum. The chorus was provided by the girls. The boys held spears in one hand and with the other held the girl's hand and danced in a row of couples. The humming sound from the lips of the dancers of both the sexes, together with the lulling sound from the small bells hanging at the back of their waists and the jingling sound from the moving tinsels weaved a fascinating rhythm. Occasionally the male dancers yelled, and walked slowly raising their spears. They dance in a circle, girls forming the inner circle with their hands hanging downwards and the boys holding their spears with both their hands and forming the outer circle. Thereafter there was slow up and down movement of the spears and all the artists jumped lightly making half rounds. The movement changed with one step forward to the right and the other to the left accompanied by humming, which seemed to be slow reciting of incantations. They then formed a row of twos, the women following the men. Slightly jumping they went forward, separated from the middle then joined up. They then danced again in a circle, the girls waved their hands sideways slightly raising their feet alternately. At the end two rows were formed, one made its exit from one side and the other from the opposite one.

The following song was sung in chorus as accompaniment to the dance :—

नो जापिश्रा हिश्रा कात्सला हिश्रा हुथ हेमाथो
काटाकुनु वेलाईदे नोख़ाकेसा हात्साहाले हाकोसे हेनिथिवे ।

(We are enjoying ourselves because we have been presented with a rich harvest by God. So we give thanks to Him. With the help of God's grace we have defeated our enemy, so we are praising Him.)

Bolakata :—The Bolakata dance of the Kodavas of Coorg in Mysore is performed only by men usually on joyous occasions, like the harvest and also during festivals. The men who participate in this number are dressed ceremonially in a long black overcoat called "*Kuppasa*", "*datti*", (*Dhotie*), waist-band, turban and "*picha kathi*"—a small dagger tugged at the waist-band. This dance is accompanied by vocal and instrumental music. The orchestra comprises of four big drums, one side of which is beaten by a piece of stick and the other one by the left hands of the drummers. There are eight small drums and one big "*Damaru*". The dancers enter into the arena waiving *chamars* with one hand and shining daggers with the other. They sing in a chorus while dancing. With their hands raising upwards they jump slightly make swift movements and clap bending low

and also occasionally clap raising their hands upwards.

As accompaniment to the dance they sang a song relating to the birth of mother Kaveri. In the beginning of the song there is an appeal to live up to the high ideals set before them by mother Kaveri.

The theme of the dance goes on thus : Goddess Parvati created a girl and offered her to Lord Bramha. Lord Bramha called her Lopa Mudra and brought her up. In the meanwhile, Kaveri Muni, who lived at the cliff of the Bramhagiri Mountains in Coorg had no children and prayed to Bramha to bless him with a child. Lord Bramha offered his adopted daughter to Kaveri Muni. The girl now came to be known as Kaveri, and she, as any other mortal, desired to marry and devote herself to serve the people of the land. Rishi Agasthya fell in love with Kaveri and wanted to marry her. Kaveri agreed to marry him on this condition that she would go away from him the moment he left her. They married and lived together and Agasthya took care to see that he did not leave her even for a moment. But one day he placed Kaveri in a "Kalasa" (earthen jar) and went to the banks of Kannike (a rivulet). Mother Kaveri, according to the condition of the marriage, immediately flew out of the Kalasa in the form of a river and descended from the mountains.

Gher-Ghumer :—The most popular dance of Rajasthan is *Gher-Ghumer*. Generally performed on all ceremonial occasions like Holi, Dewali and Gangaur, this community dance is noted for colourful movements of dancers. *Gher* means dancing in a circle. At first the ladies dance in a circle and then again the circle is fully completed by the males. *Ghumer* is the style of dancing. Gher-Ghumer is a mixed dance in which both the sexes take part. The leader, followed by the instrumentalists, enter into the stage singing the first strain of the chorus. The song is then followed by others, the members of the orchestra and the dancers, who are still dancing and beating time on one side of the arena. After each strain the male dancers yell and shout. Four girls with their faces hidden by veils enter into the stage. One by one they dance, sing and make rounds. Then the male dancers enter. They sing, form two rows facing each other, bend on both the sides, move their hands on all sides, and clap. They have kerchiefs on their right hands, which they lift up and wave. They then dance with the girls in numberless steps making innumerable patterns. One of the male dancers and sometimes one of the members of the orchestra whistles. The couple holding each other's hands dance in circles, the outer circle formed by the girls and the inner one by the boys. The boys then leave the hands of the girls and sway the hands up and down and slowly move forward followed by the girls in the same fashion. The girls hold their skirts on both the sides and the boys, keeping one hand at the waist and the other moving it from below their eyes and above their heads, sing, and stamp their feet rhythmically on the ground. Thereafter the boys sit down. Each girl with her hands hanging down makes a circle around each boy, who all the time yells. The boys then get up and dance placing their left hands on the waists and raising the right hands above their heads. The girls dance in a circular fashion and holding their *Lahanga* advance forward. The tempo is faster and faster and round and round they go.

The musical instruments used in the dance are Dhol, Dholak, Thali and Manzira.

The girls put on "*Bore*" (ornament) on their heads, silver "*Jore*" and "*Saar*" on their feet, silver "*Hathphool*" (bracelets) on their wrists and silver "*Karla*" (necklace) on their necks.

Dandiya Ras:—The *Dandiya Ras* of Gujerat centres round the story of Lord Krishna with its lyrical and joyful imports conveyed through simple and attractive movements. The dancers put on colourful costumes. It is a male dance. First of all a singer enters into the stage and starts the chorus followed by the other members of the orchestra and then by the dancers. The orchestra comprises of drummers playing drums of a number of shapes and sizes, a few Shehnai players and players of cymbals both small and big sizes. The drummers, at the beginning, while entering into the stage, make several rounds, wildly play on their instruments and then sit down and go on beating their drums. The dancers then enter into the stage in a row holding small sticks one in each hand. With the accompaniment of Shehnai, drums, cymbals and chorus song they dance in a circle striking at each other's sticks. They make wild movements, rounds, bend forward, jump, move and step backward and then jump again. They then move sideways, make half rounds, sit down, and sing, all in unison. The leader of the dancers comes in the middle, makes

rounds, sings, while the dancers dance around him. Then four circles are made, the leader remaining at the middle. The dancers lie down facing upwards and make attractive designs and patterns. They then jump high up, make rounds, sit down, get up, advance forward and retrace backward. Thereafter two dancers come in the middle and wave their hands wildly, while the rest squat on the floor, moving their heads sideways and making supple movements of the hands. In a semi-circle they exit.

Shabroo, Khar and Jogshan :—The dance party from Rooh village of Kinnaur district of Himachal Pradesh, bordering on Tibet, presented three dances—*Shabroo, Khar* and *Jogshan. Shabroo* dance normally performed on all festive occasions, begins with the entering of six musicians on the dais two playing Dhols, one person playing Nagara, one man playing Thali and two playing Shehnai. The musicians are followed by ten women dressed up in their colourful costumes and wearing their traditional jewellery. As soon as ten men appear, led by their leader with a *chamar* a circle is formed, the dancers holding each other's hands. They whirl in a graceful fashion and gradually the dance gathers momentum. They move sideways, leap a step forward and then backward, form two rows, join hands, sit down, move forward and form separate rows, one of boys and the other of girls. The boys making the outer circle and the girls making the inner one shuffle, and then again form a circle. They hold the alternate hands from the front, the row of the girls comes forward followed by the row formed by the boys, then a row of girls and boys arranged alternately is formed. They clasp each other's hands and the tempo increases gradually. In the *Khar* dance groups of men and women interchange places and form a crescent, which, as the tempo of the dance grows, becomes a semi-circle. As the dance progresses, the positions again change with quick movements. *Khar* is mostly performed in temple court-yards during the Dushera and Diwali festivals and religious fairs. The *Jogshan* is marked for its very fast tempo. It is accompanied by a song depicting the feelings of a love-lorn maiden pining for the return of her lover.

The costume for the male consists of white *Chupta* (upper garment), a waist coat on the *Chupta* woollen pyjama, fancy blanket, *Baljars* (Shoes), Bushahri cap and *Gachi*. The ladies' dress is just the same excepting a black *Chupta* and *Choti* in place of *Gachi*. They bedeck themselves profusely with ornaments, such as, *Lang, Bali, Haar*, of big beads *Dhagloo*, ring, and *Kenthi*.

Dashraha and Gendi (Stilt) :—Madhya Pradesh brought two dances, Dashraha and Gendi (Stilt). Dashraha is a social dance of Adivasis. To keep up their social relations, Adivasis of one village, once a year, go to another village, where they are received with due honour and the strains of music and dance fill the village atmosphere. In this dance, men, women and children of both the villages participate. A remarkable feature of this dance is that even children dance with gay abandon, keeping time with the men and women folk in the dance sequence. In some places, the dance is organised to express gratitude to "Annapurnadevi" and other deities.

During the period between Dushera and Diwali when the fields abound with rich crops, the strains of music and the rhythms of this dance are heard in every village. Some are of opinion that the name of this dance arises from ten "tals" in which the number is danced and which mark as different sequences.

The dancers dance in a circle holding each other's hands. Boys form the outer circle and the girls in the inner one. In the middle of the circle small boys and girls dance along with the flute player, who rhythmically moves his body while playing the flute. The other members of the orchestra stand aside making easy steps and playing their respective instruments at the same time. The tempo becomes faster and faster and round and round the male dancers go. They shout and yell, bend forward, jump and wave their hands on both the sides.

The dress of the menfolk is simple but children and women don multi-coloured dresses. Menfolk wear a simple "*langoti*" on their waist, a white or coloured turban on head, a necklace of '*Mungas*' in their neck, rings in their hairstyle, a '*Hamel*', '*Sutriya*' or '*Mungamala*' on their necks, big rings round their ears '*Bahunta*' on arms, bangles on their wrists and '*Dhodhars*' round their ankles. Children also put on brightly coloured dresses and shining '*Kadas*' on their arms.

Amongst musical instruments, '*Mandar*' is the chief instrument. Horned musical instrument is not played in this dance. Along with '*Mandar*', other instruments that are played

are *'Chatkola' 'Timki'*, *Nagara* and *'Khanjari'*. Along with *'Chikara'* flute, *'Shehnai'* and *'Jhanjh'* are also played.

Gendi (Stilt) Dance:—The Stilt dance of Madhya Pradesh is evolved from a tribal practice of the Gonds who use stilts as a means of fast travel in their land of trackless jungles. Young dancers perform with uncanny skill and alertness, maintaining their balance on stilts even while carrying out intricate movements. The dance is fairly common and popular. The proper season for this dance is rainy season from June to August. A dancer who has learnt to balance himself on the *"Gendi"* can successfully perform even in water or on marshy surface. The difficulty in balancing on the *"Gendi"* accounts for the fact that this dance is confined only to children. Its attraction consists in balancing and clever walking on stilts.

In the villages where *"Bhujalia"* of wheat seedlings festival is celebrated, children prancing on their *"Gendis"* collect near the village pond or the river in which *"Bhujalias"* are to be immerged. They are presently surrounded by frolicsome children dancing to the accompaniment of musical instruments. Sometimes even womenfolk infected with the spirit of the occasion, join in, but they do not use stilts but dance on the ground.

There is no season for this dance as a rule. The Gonds are apt to fall into the humour for dancing at any moment if there be cool pleasant breeze and no rain. They are impulsively drawn to the village maidan by an inviting weather to enjoy themselves with dancing on *"Gendi"*.

It is inaugurated on the day of 'Bak-Bondhi' festival in the month of June and the *"Gendis"* are ceremonially immersed in water after the *'Pola'* dance celebrations in the month of August.

The boy Stilt dancers enter on the stage riding on their stilts accompanied by drummers and flute players. The instrumentalists play on their instruments and also stamp their feet on the ground with graceful movements of their bodies. Thereafter the girls enter and dance at the centre around the instrument players. The boys dance around the girls. All of them sing, the boys yell, girls move their hands on both the sides, the steps are easy, they move sideways, the girls raise their hands and also their feet bending from the knees. Then with shuffling steps they move sideways. The musicians stand aside but again come at the centre towards the finish of the number. The Stilt dancers jump, twist their bodies, raise the stilts high up, bend low and show all the intricacies and their skill.

The formal dress of its performers is a colourful one. The instrument, that is *"Gendi"* is also dyed with bright colours. The dancers wear belts studded with "Cowri" shells round their necks. A yellow *'Ghagra'* reaching to the knees is worn round the waist.

Chief among the musical instruments played to dances is the *"Seeng Baja"* which is tied round the waist. It is a hide covered iron drum played with leather thongs. *'Chitkola'*, *'Duff'*, *'Timki'*, flute and *Shehnai* are other instruments of accompaniment. The instrument named *'Mandar'* is indispensable to dancing in as much as the movements turn upon its 'tals'.

Pungchalom:—Pung means a variety of Manipuri *Mridanga* and *Chalom* means fast movement or dance. This vigorous and spectacular dance, performed by twelve men, displays skilful synchronisation of drum-beats with the dance movements. It will be more accurate if we call the dancers drummers-cum-dancers. Dancing is secondary, the rhythmic movements of the body are a consequence of the exquisite drumming and sometimes "jumping", vigorous head movements, stepping and running seem to give stimulus to the excellence of playing.

Twenty drummers come and stand in a semi-circle, and begin to play with all niceties and fineries in the rhythmic patterns. At times they jump, make slithering movements, stamp their feet on the ground, take rounds at one place, bend on one side, and then on the other, leave the drum, which is hung on the neck, and clap, run in a circle, stand again in semi-circular fashion, two drummers come face to face, kneel down and play. Sometimes one plays on the other's instrument. The drummers come closer and then separate, walk in rows, form one circle and then the feats of drumming begins again. Violent head movements, vigorous jumps and nimble fingers provide a treat for the spectators. The item ends when the players bring the entire *Tala* compositions to a finish with a prolonged *"Tihai"*, and the finale is a devotional *"Namaskar"*.

The drummers are all bare-bodied putting on milky white *dhoties* which they call "*Pheizon*" having the ends tucked up at the back of their waists. Around the waist there is *Khwangyit* (belt) and a white turban decorates the head. The drummers at one time throw away their turbans, all in unison, with a jerk of their heads on a "Sum", or unit of the *Tala* composition. A *Chaddar* (*lengyan*) is hung on the shoulder. Almost all the players have a sacred thread and a light-fitted necklace of a couple of strings of "*Tulsi*" leaves around the neck.

Augri Hanggel Chongba:—The Augri Hanggel Chongba dance is believed to have originated with the creation of the world of the Meiteis. It has preserved its purity through the years. This particular number depicts the rivalry between the two sons of an ancient teacher. The orchestra consists of a *Pungjao* (drum), a *Basi* (flute), a *Pena* (string instrument) and a *Sen* (kind of cymbal). The girls enter from one side and the boys from another. The boys at times jump throwing forward their alternate legs, and yell. All the dancers, girls and boys, place their hands on the waists, bend forward and then form two rows dancing all the while making intricate footwork. They face each other and sing in chorus. Then they dance in a circle raising up their hands and drawing them below. Hands are also stretched sideways with very supple movements. Two boys play hide and seek game running with rhythmic steps through the dancers. The dancers then hold each other's hands and form a circle. Then again make two rows and lightly jumping make their exit.

The women put on *Phanek* (blouse), *Khaugeput* (belt), *Kokset* (head dress) and ornaments. The men wear *Phizon* (dhoti), *Phurit* (shirt) and *Koget* (turban).

Cheraw (Bamboo) *Dance:*—The Mizo girls of Lushai Hills performed the bamboo (*Cheraw*) dance. They were dressed in their colourful long-sleeved blouses and "*Puans*" —an embroidered garment covering the body from waist to ankle. The name of the dance is derived from the bamboos that are used in it. Long and polished bamboos are so arranged on the ground as to make a number of squares—like a chess-board. The dancers jump from square to square in a pattern of rhythmic foot movements. They hold their skirts a little up on both the sides and jump. No musical instrument is used.

The following song was sung as an accompaniment to the dance :—

चेरो कानिन्
वितिर लेंगिन् (कान रह से)
चेरो कानिन
लेंघेड़ नावज़ी (लोछुम्राक रह)
चेरो लामथाई फिथे मोइट्
लायटुम्राल ज़ोलाह (लो तुम रह)
म्राई प्लान् दारतुक म्राग म्रा लुम्रांग ए
वाइपुम्राननेमिन् (नुल म्रांग चे) ।।

Let young unmarried girls come out of their houses and join the bamboo dance to their hearts content. They need not worry if the sweat comes out from their brow, as they have the soft cloth to wipe it out.

Habajani :—The habajani dance is one of the numerous dances of the Bodo tribe of Assam. This dance is associated with the marriage ceremony when maidens gather in the house of the bride and dance to express their joy. Men too take part in the dance as accompanying instrumentalists. Two *Siphungs* (three feet long flutes), one *Serja* (spring instrument), one *Khanu* (big drum), a pair of *Jothas* (cymbals) and a *Japkhring* (*Karatal*) comprise the orchestra. Both the girls and the boys provide the background chorus song. The songs allude to the good qualities of the bride and bride-groom, though a touch of sarcasm is also sometimes given to these references. One girl singer plays *Karatal* while singing and the other girls clap. Sometimes the dancers sit down and slightly jump while sitting, they move sideways, and clap their hands. They make rounds, bend on both the sides, gracefully swing and the girls outstretch their hands on both sides holding the ends of their coloured chaddar and look like big butterflies. At times there are half bendings and half rounds.

The dancers use *Jumbaigra* (Scraf), *Dakhna* (lower garment), *Sevreni* (bangles), *Fulkhuni* (earring), *Gouthing Bibar* (gold nose ring designed as a flower) and *Okhafer Bidam* (necklace).

Banjara Dance:—In the *Banjara* dance of Andhra Pradesh only women take part, while men simply provide the musical accompaniment.

Dressed in their colourful costumes and wearing ornaments, the women dancers go through a series of wavy movements. They balance heavy brass pitchers on their heads even when they dance, weaving a pattern.

The girls come, make rounds and dance in a circle singing all the while. A few dancers dancing at the middle remain there and the others separate and form two rows dancing on either side of the girls who are at the middle. With light steps they raise their hands up, and then lightly clap. The girls, who are at the middle, advance forward, place their big pitchers on the ground, bend and make supple movements of their hands. In between the other girls they go. With the tempo becoming faster and faster the girls, who are at both the sides, advance forward and retrace back. The girls at the middle come forward with graceful movements, bend their arms sideways, and go back. The girls at the sides raise their hands up slightly and with supple movements twist them. When the girls at the middle come forward the girls at the sides clap their hands. The orchestra players come in the middle of the circle and play. The dancers make rounds and exit.

The orchestra includes one *Dhapra* (big drum played with sticks), two side drums played with sticks, a pair of *Ghungrus* (cymbals) and one *Tamura*. The dancers use *Ghungrus*.

The dancers wear skirts and backless jackets. They also put on embroidered *Orhnis* studded with mirrors.

Bundara warti (Fishermen's dance):— Maharashtra's *Bundara warti* (on the shore) is a fishermen's dance. It depicts certain facets from the life of fishermen living on the long coast of Maharashtra. In the movements and songs of these hard-working men and women are reflected the moods of an humble society. There is a pleasing rhythm as their bodies swing, while their boats are tossed by waves at see. There is gay abandon typical of the sea-farer's life.

Nine girls and the same number of boys come on the dais. The girls have baskets on their heads, sometimes they place these baskets on their waists. They make supple half round movements with jerky steps. The chorus is led by the girls and followed by the boys. They stand in two rows in front, the girls facing the audience, and the boys are in the rear. There is slight movement of the hips. An old man enters with a bag containing jingling coins, he raises it in front of the dancers. The old man is clad with a long apron, and a conical shaped cap. The boys dance in a circle with wooden clappers (castenets) the leader *tandel* dances at the middle with a flag, and the smiling girls are scattered round. Sometime the girls go at the back of the boys. The boys then make two rows and stand side by side keeping the leader at the middle of the two rows. The leader bends the flag once on one side and then on the other. The clappers then change the rows. The boys thereafter go at the back of the girls, who dance in a circle with the baskets placing them on their arms. They also form two lines as done by the boys. They bend themselves at their knees with slight jerks. They raise their hands, make rounds and advance forward. The boys yell and dance in a separate circle. The girls make their exit first, followed by the male dancers and then by the musicians.

The musical instruments used are two bamboo flutes, earthen pitchers (*Dhumbhs*), and tant skin attached on the mouth of the pitchers (*Ghoomurats*), *Rabaan*, *Dholki* and Tambourines and tom toms. *Pimperi* (wind instrument) and *Ghoogries* (small bells) complete the orchestra.

Coloured *Saris* and *Cholis* are worn by the women dancers. Male dancers wear warm *duglas* or *cothias*. They have a woollen cap which can be drawn over the ears. For lower portion of the body they use long and coloured *Soorkas* going down to the ankles.

The following song is sung in this particular dance :—

पास्कू, बुजान् होरान आस्ते चारलान रे,
शिराला वाय काम्टो लागताय रे,
लाविल्लिया वटटला ढोली गा,
पारले सारगे अनि घोल्ली गा ।
परली डारिआला निवार्टि,
घेटलिम् सागलिआजुन इन वल्लिम्,
चारविला बाडता, वरियावर्ति,
आनि बोट हनलि सरसरित बुन्दारर्वति
अन्नु बाइ, बागिताये बुन्दारावरशिम्
पसुचन होरान एताई मनुरिया शिम्,
राज़ारारान जा वाला है खोटी
हान्नावा रेपाये अनि नोटी ।
होवारिल्लिम् शिरन् ज़ावाज़ागेवर्ति,
डारिआला बादल झैलान, फ़ार जिआस्ती,
नखवा बोलताये, फिराव बोट मागारी
अनिज़ाइन्डे वोरलिचे बुन्दारागर्ति ।

Then there is a change and fisher-women lift their baskets on their heads and sing :—

Women :—

दिरखिचे बम्बिल बारा, कोलिन बैसली दारा

(The men repeat the above chorus and dance.)

Buyer :— Repeating the same and taunting them.

Women : (Mocking)

ज़ा रे खानेवाल्ला,
दीनार नहीं मि तुला ।

Buyer :

गग्गादे बम्बिल सोला,
दिरखी दें गो तुला ।

(Showing coins and dancing)

थापा मारिन तुला, गदगद्दे खानेवल्ला ।

(Repeat, hitting on his hand and throwing away the coins. They chase him as they sing and dance and hurry for the market.)

Men :—

नखवा धोल्लौ, पैसिग्रान्चिग्रा ज़ोहल्ली,
सोनिग्राचिम कडल्लन् घरावर्ति ।
घररावर्ति, घररावर्ति,
सोनिग्राचिम लडल्लन् घररावर्ति ।।

Pascu's craft is going very slow. There is no wind in the soil. The boat is back on the way to sea-shore. There are species of fish like *Parle*, *Sarge*, *Gholi* etc. caught by fishermen.

Parli is saved from the sea. The boat has taken a turn. The danger flag is hoisted on the sea for four times. However, the boat sails speedily but safely on the shore.

Anubai is pleased to see from the shore that Pascu's boat is coming to the land laden with fish. We are a little late, that does not matter, go to the market at once and bring money by selling all the fish.

The sail is raised. Go back to your place as the sea is stormy. The fisherman says that the boat should be brought back to the shore of Worli.

Women :—	The fisherman is at the door selling *bombil* for a pie (very cheap). (She poohpoohs at the buyer and says that she will not give it to him.)
Buyer :—	Asks sixteen *bombils* for a pie.
Women :—	Threatens that she will beat the buyer.
Men :—	Fishermen's boat is like a purse. It will put golden tiles on the house (bring more money).
Chorus :—	On the house, on the house, Golden tiles on the house, On the house, on the house, Golden tiles on the house.

Karma-Jadurai:— The *Jadura* dance, presented by the Oraons of Jaria village (Ranchi) in Bihar, is performed in spring. Both men and women in their colourful costumes take part in this dance. While the women stand in a row with their hands inter-locked, the men jump towards the women to the beat of drums. Slow measured steps are followed by vigorous trots and the dancers move round in a circle. The dexterity of the movements, rhythmic postures and attractive variations and modulations in the dance and the accompanying song and instrumental music are the keynote of *Jadura* dance. It is a mixed dance and the boys and girls, with their hands intertwined with each other or males with males and females with females in two rows, move to the tune of songs with measured steps in a stooping posture, sometimes to the point of sitting down. At times a male dancer, playing a big castenet with strings attached at the two ends, take a few somersaults in front of the dancers. The dancers kneel down, sway their heads in unison, make side movements, sing and yell and dance. At other times boys and girls clasping each other's arms dance in columns. Sometimes wheeling round and spreading out in straight lines, sometimes stooping and swaying their hands and legs to and fro and bursting forth in deafening exclamation of "*hur-r-rr*" when the dance comes to a close. Utter abandon and buoyancy of spirit are the main characteristics of this dance.

The tufts of feathers fixed on the coiffeurs of the female dancers are very attractive and add colour to the number.

The women put on Sari (*Thethra*) up to the knee, *Jhulla* (blouse), and the men wear *Dhoti* (*Karya*), *Pugree* (*Murathi*) and *Gamochha* (shoulder napkin). The ornaments of the female dancers are : *Tarpat*, *Khongro*, *Khambia* (necklace) *Bandhna*, *Chandura* (necklace), *Hansuli* (neckband), *Mooga Mala*, *Bera* (male bracelet), *Anguthi*, *Bala* (bracelet), *Muddi* (ring), *Nak mutri* (nose ring), *Bidio* (ear ornament), *Bankhal* (armlet), *Painja* (foot ornament), *Kardhani* (waist ornament).

The orchestra is composed of the following musical instruments : *Mandar* and *Nagara* (drums), *Rutu* (flute), *Jhaujh* and *Manjira* (cymbals), *Turhi* and *Singa* (wind instruments), *Nil* (string instrument), *Thal* (brass plate), *Sainko*, conch and bells.

Chadaya Dance :— The Chadaya dance of Orissa owes its origin to a play staged in dedication of Shiva and Parvati. The main theme of the dance centres round a legend about Chadaya (bird-catcher) and his wife. Chadaya, who was born a bird-catcher through the curse of a sage, dies of snake-bite while hunting. The bereaved wife prays to Shiva and Parvati, to bring her husband back to life and her wish is granted. In this number, the dancers imitate the traits of birds and animals, then depict the calamity and finally the divine blessing. The dance exhibited was done only by males. Fasha (knotted noose), which is featured in this dance, symbolises the knot of eternal love and affection. As the dancers sing, instrumental music is provided by the *Dhol* (drum), *Mahuri* (wind instrument and cymbals).

The main drummer stands at the middle of the arena, recites a verse in rhythm and then plays on a big drum. Thereafter he goes at the back and is joined by the other members of the orchestra who come with rhythmic steps. The dancers, all males, and ten in number, enter making vigorous movements. They dance in a line in front. They hold the stick with one hand and make supple movements with the other. The dancers make wild movements along with the tempo becoming faster and faster. The drummer makes rounds and so the dancers. They jump and make intricate steppings. They alternately throw their legs backwards bending them from their knees, dance in a circle and make their exit.

The dancers put on coloured nickers and *ghungrus* are attached on their thighs and waists. They put on a tight fitting coloured upper garment, a belt and a coloured turban, on which tufts of peacock feathers are attached. They are profusely ornamented. The ornaments include *Baju* (armlet), *Churi* (bracelet), *Hara* (necklace), *Kamar Patee* (waist-band), *Aanta Sootha* (thread at the neck), *Kandha Patee* (Sash), *Ghungar* (bells), *Cheddi*, *Pagadi* (turban) and *Mayur Jhula* (peacock feather). They also put on *Kandu*, *Garayada* and *Kaeencha*.

Adi Gallong :— As its name signifies, the *Adi Gallong* dance of the North-East Frontier Agency is normally performed whenever a battle has to be fought. The first phase of the dance depicts preparation for the battle and offering prayers to propitiate the God of War. This is followed by vigorous movements suggestive of the formation advancing to attack the enemy. The final phase shows the victorious warriors celebrating their triumph at their *deres*, the village headquarters.

The dancers come clad in black fleecy garments and caps holding a shield with the left hand and a sword with the right. They put on canvas boots. There is a belt with small human skulls, and teeth. They yell and jump, shuffle and slither. They move side ways, make two rows and also dance in a circle.

*Jhummer:—*To a Punjabi farmer "any time is Jhummer time, performed exclusively by men, its verve and robustness are typical of the Punjab, it is a common sight to see three generations—father, son and grandson—dancing together, The dance begins with the leader giving a '*boli*' and the drummer a staccato roll, when the colourfully dressed dancers jump into the arena. Moving clockwise, their movements first suggest gaits of animals and then they enact scenes from their daily lives. The tempo of the dance—slow at the start—gradually mounts to an exciting climax, when the spirited dancers fair off and complement each other in various poses and movements, with their whole bodies pulsating to a fast rhythm.

The dancers with their hands raised advance with slow steps. They bend forward, clap and throw their hands and heads upwards. They stretch out their hands on both the sides, raise one leg and dance in circle. It is a dance of joviality and of a milder type than Bhangra.

The orchestra includes one big drum (*Dholak*), two string instruments (*Ektaras*), two flutes (*Alghozas*) and *Ghunagroos* attached on sticks.

The dancers put on coloured *Lungis* (*Tahamats*), coloured loose *Kurtas* (upper garments), kerchiefs on the heads, vests having embroidered flowers on them and Nagra shoes.

Saina Dance :—The enchanting *Saina* dance of Uttar Pradesh is usually performed during Diwali in Gaunsar-Bawar. In it are reflected the sentiments of family reunions witnessed in this festive occasion. Yet another aspect portrayed in this dance is the separation of lovers when married girls are away with their parents. It is a mixed dance in which both men and women clad in their festive garbs take part.

A girl appears on the *dais* rotating a disc on her finger of the left hand. Then another girl comes doing the same act. Thereafter with the accompaniment of music and chorus singing the boy dancers enter into the stage followed by the girl dancers. The boys jump and dance in a circle. The two girls keep their *Thalis* away and join the dancers. They hold their hands, and again dance in a semi-circular fashion. The girls sit down in a circle and the boys dance around them. Sometimes they walk with easy steps raising their hands upwards. They clap, form into two semi-cirlces, then shuffle and form a row of alternately a boy and thereafter a girl. At times one man whistles. They walk with rhythmic steps. The tempo becomes fast and they take long steps and move in a circle. At the end they dance in couples and make their exit.

The orchestra comprises of a big *Nagara* played by sticks, one *Dholak*, which is played on one side by sticks and on the other side by hand; two flutes, one *Shehni* and one *Ransingha*.

The men wear full tight *pyjamas* and long *Kurtas* with a sash and cap. The women put on a skirt, a long full sleeved *Kurta* and a velvet "jacket". They are overladen with ornaments which include *Dhantas* (head dress), *Nath* and *Bullar* (nose ornaments), *Utrai* (on the ears with chains tied to the hair), *Kanthi* and *Kach* in the neck, *Khagai* and *Kantha* (necklace up to the breasts), *Shouch* (garland), *Haar*, *Dosura* and *Champa Kali* (necklaces up to the waist).

The following song is sung in this particular dance item :—

उदै कैरे नदीय सयना पणि रै नससौरे ।
तेरो मेरो साथ सयना नादरिया को असौरे ।
उदै कैरे नदीय सयना पँणि रै न ससौरे ।
तैरे मैरे विषों दे सयना सांपो जशे तो सौ रे,
संदौ रै न बखतै सयना दीया बाड़ी वाटे रे ।
सांप को न मुड़ बै सयना हाउं मारूगा काटे रे ।
उबै कै न धारो दे सयनालागों ले न घाटे रे ।
हाउं चेईथों तेरो दीया ली सयना तू चेदंथी बाटे रे,
वशों लैना देउड़ सयना पड़ो लेना भरौ रें ।
दीय न रे बाड़ी के सयना कुणीये न मरों रे ।
उदै न रै दुणी दे सयना गाढ़ी तेना कुलौ रे ।
तू वाजीया भौरे सयना हाउं बाजै दो कुलों रे,
उदै कैरे नदीय सयना वहे जाले कड़े रे ।
फुलों बिनी बाजीणें सयना से जाओं लो झोड़े रे,
सउदै कै न धारो दे सयना लागों लेना खयणों रे,
होउ बाजै दो दूसों वै सयना तू विदेरी गयणों रे
उदै कैरे खेतों दे सयना फुलों ले शरें शौ रें ।
विदरे न गउणों सयना दी न बरैशों रे,
उदै कैरे नदीय सयना चिली को लो पाणी रे ।
तू बाजीया गुड़कू मामा हाउं बिजूड़े राणें रे,
वह मेरी नदूलिये सयना सदा हरीये हरे रे ।
हाउं बाजै दो इन्द्र राजा तू बाजीया पेरे रे,
घागरे दे बाटे बै सयना कुरैत्तीया बटीणां रे ।
जेईकै लागों दिला ब्रे सयना तेईकै नि हटीणां रे,
घीय ना घी आडैये सयना गाड़ी लेना वये रे ।
फूल जाओं झड़े बै सयना वासं जाओं रेह रे,
घीय ना घी आडूये सयना गाड़ी लेना बये रे ।
साथ जाओं छूटें बै सयना आदौं जाओं रये रे,
मारै न वाकू रीय सयना गाड़ी लेना करतै रे ।
बेईया सवीया साथीय,सयना तेरी लाय थोइती वातौ रे।
मुंडों न रे नाई कै सयना सवीय सशूओं रे,
धुंआं लागा लगदा सयना आखी आई आसूओं रे ।
मिना आया भादों रा सयना आ चेई घेणों बटेरे,
तू त काणी कोईकै सयना बाणं ले वैणा बटेरे ।
फुली जादै फूल टू सयना फूल ले न दाये रे,
आणें खै मुखै दूरै वै सयना आदौ रोये आये रे ।

प्रिय तेरा मेरा साहचार्य वाल्यकाल से है,
किन्तु बीच में सांप की तरह यह नदी पड़ी हुई है ।
मैं सांप के सर को काट कर फेंक दूंगा ।
मैं तेरा दीप हूं और तू मेरी बाती है,
नहीं दीप जला कर प्राण हरता है,
प्रिय, तू भौरा बनता, मैं कुजे की कली बन जाऊंगीं ।
पर कुजें की कली तो झड़ कर मर जाती है,
मैं सूर्य बनूंगा और तू निर्मल आकाश बन जाना,
पर निर्मल आकाश भी तो कभी बरसता नहीं,
तू गरजता बादल बनता मैं बिजली रानी बनूंगीं,
अच्छा तो तू इन्द्र की अफसरा बनना,
जहां मन बसता है, वहां मौत से डरना क्या ?
फूल फूल कर झरता है, वहां उसकी बांस छूट जाती है,
जीवन हर कर भी सहारे पर जीता है ।
अरे कल। मित्रों में । तेरी चर्चा हुई थी,
धुवां लगने के बहाने मेरी आंखों से आंसू बह चले ।
तू न जाने कहां काले बालों को गूथती रहेगी,
मेरे लिए आना जाना दूर, केवल वेदना बची है ।

Their childhood sweethearts chide them and ask "You and I loved each other during childhood what has happened to that love now ? The girl points out to the snake-like twisting river which lies between her own village and that of her in-laws and says "Our love is indestructible and immortal but we cannot meet each other because of this river lying like a snake between us". The boy replies "I will cut this snake into pieces and throw them away because we have loved each other since childhood". The song goes on in the same refrain.

The beloved sits braiding her black hair lost in a world of imagination and her lover sits far away and for her he exists only as a pain. Even though he lost her he will live on hopes and when tears come into his eyes brush them away before his friends as caused by smoke and weep alone for his beloved living beyond the snake-like river.

Gajan:—The *Gajan* dance of West Bengal is performed during the *Charak* festival, which falls on the last day of the Bengali year (middle of April). It is a vigorous dance in which only men take part. They colourfully dress them up with yellow *dhotis* and yellow singlets. There is a piece of cloth tied around the waist and a napkin tied on the head. A piece of tiger skin is also tied around their waists. They carry *Dhunuchis* (incence burners) in one hand and a big trident *(Trisul)* in the other. The musical accompaniment is provided by two decorated big drums with long white feather tufts attached to them, and one *Kanshi* (brass gong).

They enter into the stage raising the right legs, and dance in a circle. Outside the circle the musicians come and rhythmically walk fast. The dancers place the incence burners on the ground and also the trident pointing upwards, hold the tridents with both their hands, bend forward and sway on both the sides. They move their heads sideways. The musicians go back and occasionally come on both the sides of the dancers. With a yell the dancers run in a circle and the musicians come at the middle and play in a line standing in between two files formed by the dancers. They make their exit followed by the musicians.

The dancers use *Makri* (long earrings), *Hansuli* (thick necklace) and *Bala* (bracelet).

